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What will you do when gas hits $1.00 a gallon?

by Jon Buchan

Sometimes in the late afternoon fading sunlight, two old black men ease into the rickety garden chairs on the outside balcony of the faded brick boarding house at the corner of Columbia's Huger and Gervais streets.

Perched on their second floor retreat, they meet to talk, to rest, and to just have a little quiet company. Now and then, a particularly noisy diesel truck or sports car will draw their attention to the multiple lanes and seemingly endless lines of traffic that intersect here, pushing , nudging, cussing their way east and west across the river, or north and south along this side of the riverbanks, trying to get home. The men have been watching for years and the lines get longer all the time, the nudging more angry, the cussing more frustrated. There are few who have faced the early morning,

(Continued on centerfold)

Mission improbable: legislative reform

SEE PAGE THREE

osceola

"This script, it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."

Kurt Vonnegut, Jr.
"Between Time and Timbuktu"
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Editorial Board
Randal Ashley
Jon Buchan
Dick Harpootlian
John Norton
Jim Walser

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STAFF
Managing Editor Jim Walser
Senior Editors Jon Buchan
Dick Harpootlian
John Norton
Layout Randal Ashley
Contributing Editors
(The Arts) Gary Ligi
(Music) Tom Priddy
Mike Smith
Tim Rogers
Design and Production
Julie Britt Byrum
Jack Lynch
Contributors Dale Bailes, Terry Dimond, Tom Dimond, Jane Dreher, Jerry McAninch, John Marion, Sarah Oliphant, Brad Stinson, Bob Thompson, Lila Moore, and Marilyn W. Thompson
Advertising Manager Glenn Snyder
Sales and Promotion Frances Hart

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Cheap Shots

Marion County's colorful Senator Ralph Gasque seems determined not to lose that $600 a month in "expense money" he started drawing this summer from the county development board funds. Gasque found himself in what many would have thought an embarassing position several weeks ago when it was revealed that he and Marion County Rep. John H. Waller were receiving payments for time and expenses incurred while pursuing industry to be located in the county. The payments to the two legislators were approved by the Marion County Development Board and the Marion County Board of Commissioners. Both boards are appointed by the lawmakers.

According to the Mullins *Enterprise*, Marion County officals have now requested a ruling on the legality of the payments from the South Carolina Attorney General's office. The *Enterprise* said that if Attorney General Dan McLeod determines the payment to Gasque is illegal, the development board has requested County Attorney Mal Woods to determine if there is any other method of making the payment to Gasque in a legal fashion. If present methods of paying him are found to be illegal and legal means can be devised, they will be presented to the county commissioners for approval, development board chairman Robert Jolly has stated.

At a time when terms like "taxpayer revolt" and "loss of confidence in elected officals" are tossed about in the mills and barber shops, perhaps Gasque should consider that even though Watergate and Agnew are physically far-removed from Marion County, the arrogance of public officals and the desire of voters to be rid of them begins as a state of mind.

With the South Carolina legislature stumbling and bumbling its way through the current special session it's almost a relief to see the South Carolina State Student Legislature (SCSSL) come to town next week. College students from throughout the state will come to Columbia to meet in the House chamber and hold a mock three day legislative session. During that session they will debate and pass bills, caucus, elect officers for next year's session and have one hell of a party. Their effort to emulate the real thing is carried to most minute of details.

In past years the student legislature, like the real legislature, was dominated by Democrats. Two years ago the delegation from the University of South Carolina had their pre-session strategy meeting in the home of Columbia attorney Joe Sapp, long time Democratic honcho and good friend of U.S. Senator Fritz Hollings. Students who had worked for Hollings or who wanted to work for him dominated the Carolina delegation and top positions in the SCSSL's elective offices. Polly Spann who had served as an aide during her summer vacations was Governor of the student legislature while Doug Dent, a law student who worked part time for Hollings, served as her top aide.

Somehow last year the Carolina-Hollings Demos lost control of the legislature and Lee Atwater from Presbyterian College was elected Governor. Atwater, who is a self-avowed Republican and an officer in the national Young Republicans has made an effort to disprove allegations of partisanship on his part. Bills passed by SCSSL are published in a booklet which is presented to all the real legislators who may want to introduce some of the same bills. Atwater took several of the bills that passed the student legislature last year and lobbied with many Democratic and Republican legislators for their passage. One bill concerned student absentee voting and another concerned the rights of eighteen year olds. Both bills passed the South Carolina House due, some observers believe, to Atwater's efforts.

With Hollings up for reelection next year, it seems some of the younger Fritz followers wouldn't mind having the SCSSL organization as a base from which to organize college workers for Hollings. Or at least that's what some SCSSL members are now claiming. Apparently Atwater is going to seek reelection so many of these young Democrats are keying in on him. One friend of the SCSSL Governor said the National Republican Committee has received calls from local Young Democrats trying to find "some dirt" on Atwater.

The session begins next Wednesday and like most of the procedings in the Capitol's hallowed halls, it ought to be a doozy. With the current public furor over the lack of honesty and integrity in Government it should be interesting to see how the leaders of tomorrow play their mock political games today.

Inoperative, *Osceola's* media column will not appear this week but will be back next week on these pages.

Another note: The cartoon run two weeks ago on the cover of *Osceola* was done by David Levine originally for Marshall Frady's book *George Wallace*. In that same edition (Oct. 11) credit was omitted for the pictures accompanying "The Cheated Children" article. The photos were taken by Phillip Morgan of Charlotte, N.C.

For the past sixteen weeks, the staff of Osceola has tried to bring you a regular review of what's going on in South Carolina. We've written about public affairs—from private schools, to politics, to the environment--We've offered features on the arts in our state and articles on new trends, lifestyles and pastimes in South Carolina. We've tried to keep you abreast of entertainment across the state and in Columbia, with movie and theater reviews, listings of television happenings and special events. All in all we've tried to keep you informed.

But frankly, we're a little concerned. While we want to do our part in keeping the active-minded South Carolinian informed, we also want to create a community of interest. We don't believe communication is a one-way street. We want to know your reaction to what we're reporting--not just a note to say you like us or you don't. We appreciate those, but we want to know why you like us or why you don't. We want to know how what we write affects about affects you.

We believe South Carolina needs a voice like Osceola, asking the questions we're asking and answering some questions when we can. But we need to know what your questions are, and also some of your answers. So we invite you to share your ideas, your questions, your answers, your opinions with us. We'll print them every week, right here on these pages.

Write us long letters full of facts or short letters full of opinion. As long or as short as you want-- we'll make 'em fit. Remember, Osceola isn't just for its staff: it's for you. It can exist only because you, the active, concerned South Carolinian, exists. Our address is Box 5033, Columbia, S.C. 29250. Let us hear from you.

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Reform?

Don't hold your breath

by Tim Rogers

"Do you know your state representative?"
"Nope. We got somebody up there."
"Do you know your state senator?"
"Yeah, you know his name. Dilworth's kid."
"Do you know what they do up there?"
"They don't do anything."
"How would you sum up the legislature?"
"A bunch of thieves."

The man-on-the-street who made that statement was not talking about the South Carolina legislature. He was talking about the Pennsylvania legislature, in a 1969 conversation with Harrisburg statehouse reporter Bernard McCormick. The episode was reported in a book entitled *The Sometime Governments* put out in 1971 by a group calling itself The Citizens Conference on State Legislatures, headquartered in Kansas City, Missouri.

After quoting the dialogue, the authors go on to say, "This conversation could undoubtedly be duplicated, with minor variations, in almost any city or town in the country." And although they weren't prepared to go quite as far as their representative layman's blanket indictment, the Citizens Conference did argue in its study that most of the state legislatures in the country are woefully ill-equipped and inefficient in the performance of their governmental duties.

The study went on to rank all fifty state legislatures in terms of their individual over-all preformances, and on the basis of five separate standards of measurement: how functional, how accountable, how informed, how independent, and how representative.

Our own South Carolina legislature ranked a whopping 44th in the overall standings, besting only Georgia, Arkansas, North Carolina, Delaware, Wyoming, and Alabama. (Pennsylvania, by the way, ranked 21st.)

In the five separate areas, the Citizens Conference ranked the Palmetto state General Assembly this way: Functional—50th; Accountable—45th; Informed—39th; Independent—10th; and Representative—46th.

The report qualified its rankings by stating that even the best of the legislatures fell far short of ideal standards, and then went on to make a series of recommendations—both general and specifically referring to each of the states.

At the time of the report's release, reaction in South Carolina was predictably and understandably defensive. Then House Speaker Sol Blatt referred to his often-articulated claim that the State House of Representatives is at least the best deliberative body in the whole world.

Of course, the changes are coming faster and faster these days, and a lot has changed— even since 1971. Sol Blatt is no longer Speaker, for one thing, and despite whatever else may be true of new Speaker Rex Carter, it is a fact that his effort to supplant Speaker Emeritus Blatt was substantially based on sentiment for procedural reform.

Beyond that, scattered calls for reform in the South Carolina legislature have gradually become more pronounced and less cautious of late, as the consensus-ism of the early New South days begins to break apart in state politics. Much of the increased agitation has come from Republicans, whose state Chairman, Columbia lawyer Ken Powell, calls the General Assembly "the most unaccountable and unrepresentative legislature in the country." Powell has been an ardent advocate of a number of reforms, primarily single-member district reapportionment, and the creation of a state auditing bureau responsible to the General Assembly.

Lately, a number of liberal and moderate Democrats have begun to speak out more forcefully for reform, partly because of escalating intestinal fortitude quotients, partly because of increased constituent pressures, and partly out of an unwillingness to see the Republicans completely co-opt the "good government" issues.

The 1972 legislative elections demonstrated that some reform measures, at least, are popular with many voters. Charges of conflict-of-interest, involving lawyer-legislators appearing as paid advocates before regulatory commissions whose members are elected by the legislature, cost more than one incumbent his seat.

Earlier in 1972, the matter of legislators' salaries had come up once again before both houses. Reformers have long pushed to get the lawmakers' salaries raised, in order to attract more qualified candidates, and to move toward the concept of full-time legislators. The current salary level of $4,000 per year for both House and Senate members obviously precludes that now.

Only the bravest or most careless solons were willing to entertain the idea of raising their own salaries in an election year, however. But a majority did agree to the establishment of a Citizens' Committee, whose members would be appointed by the Governor, to "study" the matter and make recommendations.

The Committee, chaired by former Citadel President, General Hugh Pate Harris, began its inquiry last November. Soon after, Committee members decided that in addition to the salary question, they would expand the scope of their study and recommendations to other areas of needed reform. Governor West agreed.

Now, not quite a year later, the Harris Committee has made its report to the Governor. The Committee's recommendations on legislators' salaries were also submitted before hearings of the State Budget and Control Board, which was asked to include the recommended actions in the proposed budget for the next fiscal year.

The Committee decided that House and Senate members' salaries should be raised to $7,000—beginning with the next legislature (1975). In addition, they recommended an extra $1,000 in salary to the chairmen of the major standing committees, the Speaker and Speaker Pro Tem of the House and the President Pro Tem of the Senate; per diem and mileage "at least equal to that provided all state employees," and up to $1,000 for each legislator to reimburse out-of-pocket "administrative expenses" on a voucher basis.

The Committee also recommended successive reviews of the need to raise legislators salaries further, but said such increases should only be approved on the condition that they accompany needed internal procedural reforms.

These were spelled out in three main categories: staffing, scheduling, and ethics.

Staff improvements include greater research capabilities, a secretarial pool for legislators' use, office space for each county delegation, and the establishment of an "Office of Public Accounting" to be responsible to the legislature. For scheduling changes, the Committee would designate mornings for committee meetings and afternoons for full House and Senate sessions three days a week, fix April 15 as the normal cut-off date for the submitting of legislation, and May 15 for final adjournment—unless varied by a 2/3 vote of both houses, and the establishment of joint budget hearings with the House Ways and Means Committee, the Senate Finance Committee, and the Budget and Control Board.

Finally, the Harris Committee said that there should be a "publically announced ethics code for both houses. . .which would require legislators to reveal from whom they received fees and retainers," and that members of the General Assembly should be prohibited "from appearing as counsel before any state regulatory agency whose members are elected by the General Assembly."

Again, the Harris Committee has no power to enact any of these changes, nor does the Governor or anybody else other than the legislature. If the Governor goes along with the report, as he seems to, he may urge the General Assembly to act on the recommendations. Whether action will come, and if so, to what extent, remains to be seen. It does seem clear, however, that the Committee asked for no *less* than what it thought it could get; if anything, the recommendations are probably too ambitious.

Most of the reforms recommended by the Harris Committee reflect issues raised in the earlier report of the Citizens Conference on State Legislatures. In an effort to be "realistic" the Harris Committee watered down some of those conclusions in drawing up its own recommendations.

For example, the Harris Committee asked for legislative salary increases to $7,000, while the Citizens Conference urged that current salaries be "doubled immediately" as a first step, adding that, "no legislative salaries in the United States should be below the $10,000-per-year level." The Citizens Conference recommendations would have also included all "unvouchered expense items" in a basis salary figure, and provided for retirement benefits for legislators. The Harris Committee recommended neither.

On conflict-of-interest, the Harris Committee would stop lawyer-legislators from appearing for a fee before regulatory commissions whose members are elected by the General Assemble. But the Citizens Conference would go much further, prohibiting such appearances before all state regulatory agencies, or in any other matter concerning a state agency, and also prohibiting any legislator from "accepting appointment to other state office during the term for which he is elected or within two years of the termination of his office as a member of the legislature."

Now that's getting to the root of the problem.

Altogether, the Citizens Conference submitted some 34 recommendations to improve on the efficiency and the effectiveness of the South Carolina Legislature. Some of the changes have already been effected by independent legislative action, including greater use of pre-session time for planning, organizing and orientation, and the opening of most committee hearings and deliberations to the public.

Other suggested changes not dealt with in the Harris report refer to special sessions, veto review, committee structure, rules, jurisdiction and procedure, interim management and planning committees to work between sessions, single member district, reapportionment, beefing up the legislative council, staff support for individual legislators, facilities for committees and individual legislators, and improved press facilities.

*****

Having made its recommendations, the Harris Committee has now folded its tent. It does not stay around to push for the adoption of its admittedly modest proposals. And that's the trouble with such groups, or perhaps their blessing, depending on how you look at it. Now, it will be up to Governor West to carry the ball for this particular reform package, and considering West's track record with the General Assembly thus far, that amounts to something less than an assurance of quick adoption.

All the talk of young turks notwithstanding, both the House and the Senate continue to be controlled in the final analysis by an entrenched, status-quo oriented establishment with little use for any meaningful "ree-form."

Even with solid Republican support, legislative reform still suffers from the same maladies as most other progressive issues before the legislature—the opposition has all the big guns, and there is not sufficient leadership, organization or discipline among the insurgents to push through strong legislation over the opposition of the old guard.

Some "reforms" will eventually and gradually be accepted, but the established leadership will take care to see that the process occurs at a sufficiently manageable pace, so there is no real danger of any power changing hands as a result. Without the kind of wholesale changes in personnel around the State House that could come with single member districts, for example, true legislative reform will remain about as remote as the prospect of taking the Confederate flag down off the top of the dome.

A Knight on the town

by Gary Ligi

When the invitations for SCORE (South Carolina Open Road Ensemble) arrived "Black Tie Optional, R.S.V.P." Jean put it this way: "You'd better not go. You know how you get at those things."

"But," I protested, "maybe it won't be the same this time. I mean it's just a couple of plays, nothing to get all up a tree about, and I've got to write something for the paper. I haven't been exactly prolific of late, you know. And anyway, there's a champagne party after the performace. I know you like champagne."

"Yes, I like champagne, but I'd just as soon drink it at home. What are you going to wear? You don't even have a pair of shoes, much less a suit. You'll look like a shovel-nose shark in the middle of a herd of whales."

"It doesn't say anything here about a suit or a pair of shoes. It just says Black Tie Optional. To me that means you can go stark raving nude and tie a velvet ribbon round the old oak tree. Or bring an aboriginal relative from Thailand, or . . ."

"Cut it out," she said, "you know everybody's going to be all spiffied up, so what are you going to wear?"

"What I've got on." I had my best workshirt, a navy blue job from Sears, my navy blue and scruffed up Keds (I couldn't afford a pair of PF Flyers, even though all my life I have dreamed of owning my own pair of PF Flyers with double stitched seams and nylon cord soles and special cushioned arch supports and reinforced rubber toes), and a pair of brown corduroy bell bottoms I picked up at a fire sale at a Family Dollar Saver Store in Fayetteville. To salve the anger I saw welling in her eyes, I added, thoughtfully, "But I'll wash them. Okay?"

The show was three weeks away.

"Just remember you've got a lot of responsibility now. You're a professional. You can't go on acting the way you do."

"Yeah. Yeah."

I put on my saddest serious face as I recalled the chaos of the past five or six years, especially the various social functions at which I had made a totally violent, though at times delightfully expressive, ass of myself: chasing after one fellow with a butcher knife following a slight disagreement over proper public decorum at cocktail parties; urinating on the elegant leg of one influential and monied lovely while she informed me of how difficult and "trying" it had been for her to establish credit in her husband's name after they had been separated (I didn't want to use my maiden name, you understand. I could have bought his lousy store. After all, it was the principle of the thing. If you're a woman. . .blah blah blah); inadvertently suggesting that the wife of a certain university bigwig go fornicate with a camel (these remarks were actually aimed at another far more insignificant audience and fell short of their mark due to severe inebriation and drug abuse); pushing a visiting artist down a thirty-five foot embankment onto the railroad tracks after mistaking a motorcycle for an oncoming train (he had been offering me his opinion as to how football is "really a hell of a lot like art.") My social life has had its ups and downs, ups and downs, to paraphrase someone or other.

"It'll be different this time, Jean. I promise. I'm a professional now. I've got a degree. I'm a poet in residence. I work for a respectable newspaper. I'm making money. I'll behave myself," I said, and added under my breath, "unless some worthless sonovabitch tries to give me a hard time."

"There you go again."

The afternoon prior to the premiere performance of the South Carolina Open Road Ensemble, there had been a meeting between North and South Carolina artists and Leonard Randolph, head of the literature program for the National Endowment for the Arts. After the meeting several persons retired to several bars for several reasons. My own reason is usually to drink away the bad shakes such meetings invariably give me. I asked how many people were going to the plays that evening. Several persons muttered disagreeably that they were a bit miffed at not having been offered complimentary tickets. Tickets had been on sale by invitation only, I take it, at $10 per couple and $7.50 a person. As one poet put it: "Jesuz, like where am I supposed to get that sort of cash? I mean, like I'm only a poet. I could sell four poems before I'd get that much bread." He had a point. If it weren't for my press passes, I wouldn't have been able to go.

"Well, look man," someone suggested, "you could go on your own recognizance."

"My own what?"

"And anyway," someone else offered, "you know how those things go. I'd feel like a turd on the carpet among all those thousand dollar gowns."

"Well," I thought, my resolve beginning to falter, "maybe Jean was right. Maybe I shouldn't risk it. I could blow my whole future."

"Maybe, I'll have a little get together over at my place after the show," this came from Dale Bailes.

"You think so?" I asked quickly.

"Yeah. I think I will."

I figured I'd go just to run into Dale.

I half expected, somewhat naively I admit, to see a number of more or less scraggly looking people at the Columbia College's Cottingham Theatre. Several writers had intimated that they might just try to crash the affair. But Jean and I were greeted with tuxes and gowns and sequinned coats. The scene had all the flavor of an early audition for a later rehearsal for Easter services. I wanted to check my calender watch to remind myself of the month—but I haven't been able to own a watch for ten or eleven years. They immediately refuse to work once they sense my pulse beneath their shockproof casings. I excused myself almost immediately, saying: "Jean, honey, you wait here a sec. I've just got to powder my pits."

In the john I met an acquaintance decked out in full diplomatic regalia.

"Nice weather we've been having," I offered.

"A bit on the cool side." When I exited again, I began to envision the crowd as a kind of upper crust cast for the Night of the Living Dead. No one much knew what their lines were supposed to be. I noted this to Jean. "Jean," I said, "None of these people seem to know much what their lines are supposed to be."

"That's because," my perceptive and attractive friend told me, "they aren't acting."

"Oh," I muttered, "Well, let's find us some seats."

We began making our way toward the auditorium. I figured we could sneak into the back row and keep a low profile. It's worked pretty well for the Republicans in the past couple of months—with one notable exception.

"Tickets please," I found myself confronted by a long-limbed lady in floor length battle array, the molded and polished curves of her breasts oozing up out of her neckline like ivory balloons.

"Uh, uh, uh," I stammered.

"Give her the tickets, dummy," said Jean.

"Oh yeah, the tickets. Here are the tickets." I said.

"Are you with anyone," the debutante amazon asked.

"She's someone, ain't she?" I asked, by now beginning to feel that I had no control whatsoever over my environment. Anything could happen.

The lovely's eyes had a dull fire in them. The lovely said: "Yes, I guess she is, but I was inquiring as to the name of your party."

"I don't vote," I said. "I don't belong to the party."

"What's you name, sir? That's all I need to know."

"Well, if you wanted my name, why didn't you just ask. My name's Ligi."

"The last name, sir?"

"Of course, that's the last name. Whoever heard of somebody having a first name like Ligi? By the way, what's you name?"

"Look, sir. I don't want any trouble. Could you spell your name?"

"What kind of question is that? Of course I can spell my name. I've had it all my life. I'm a poet besides. I could probably spell your name. I can spell Bellorophoniad if you like. I can spell almost anything."

The world was totally beside me. I knew I was lost. There was no returning now. If it hadn't been for some quick maneuvering on Jean's part, I am certain that the warrior lady would have called the musclemen to oust me physically from the hall. I was muttering incoherently as we took our seats--reserved seats, behind ribbons.

"Whew," I said, as I sat down, "remind me never to come to one of these things sober or straight again. I keep forgetting how my reality just doesn't mix with anyone else's reality."

"Shhh," said Jean, "everyone's watching you."

"I'm glad to know that," I said.

"Why?" she asked.

"I thought I was getting paranoid."

The actors were good, so good in fact that Sherill Price, Michael Fortner, Wayne Maxwell, and Jane Crawley managed to pull off an atrocious to mediocre piece of sentimental slop by Brien Friel. The play is entitled "Lovers: Winners" and deals with the hackneyed theme: boy knocks up girl; boy is going to marry girl; girl is impetuous, vibrant, alive; boy is dull, intelligent, and dead, boy and girl steal boat and drown. It's the kind of play Michael O'Donoghue of National Lampoon would call "the run over by a dumptruck variety of hum-drum cliche-ridden sentimental claptrap."

I kept on telling Jean: "Do you really believe this play? Can you believe it? People are still writing trash like this?"

"Shhh," she said. "Be a good boy now."

The South Carolina Open Road Ensemble is produced by the South Carolina Arts Commission with assistance from the National Endowment of the Arts. The group will tour the state for nineteen weeks. "Lovers: Winners," thank God, will not be performed in the schools. My aversion to the play is purely on aesthetic grounds. It's simply a terrible play. No matter what talent may go into the acting, directing, costuming, stage design, etc., it'll still be a terrible play.

There was an intermission.

Then there was Moliere's "The Flying Doctor," one of the plays which SCORE *will* be performing for students and communities alike around South Carolina. And here I'd have to admit, SCORE is another SCAC success, for given worthy material, the company produces a worthy performance. Special mention must be made of Peter Holland's portrayal of Siganarelle—the flying doctor. Obviously Mr. Holland enjoys the role. His comfort in it was felt throughout the audience. As a matter of fact, during "The Flying Doctor," I felt no longer out of place. My reality and the stage's reality mixed. Everyone else in Cottingham Theatre vanished. That is as it should be.

SCORE was successful even if my evening was not. I managed to behave myself. I even spent fifteen minutes at the reception, where my companion inquired: "Why is it they always have a black man pouring the champagne at these things?"

"I've never though about it much."

"Here, brother," the black man said, "you look like you could use a little more of this."

We laughed and laughed and laughed.

"Let's go home and have some conversation," I said to Jean.

And we did.

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Mass transit:

Following the yellow brick road

(Continued from page one)

midday, or late afternoon Columbia traffic who will deny that this city has a traffic problem.

As Columbia has grown into a metropolitan area of over 300,000 people with increasing numbers living in sprawling suburban apartment complexes and developments satelliting the city, the problems of moving its populace from home to work (or school) and home again have multiplied. The downtown area—the "major traffic generator"—bordered roughly by Huger, Whaley, Calhoun and Harden streets attracts those involved with the university, the state and federal government, and the commercial zone. Each day about 363,000 "vehicle trips" (as the planners call them) begin or end in the downtown area. Yet, in the face of the growing traffic crush, complete with driving problems and parking woes, planners expect the automobile population of Columbia to increase throughout the rest of the century and hold out little hope that "mass transit" or "rapid transit" systems can be effectively implemented here for many more decades.

As Central Midlands Regional Planning Council official Syd Thomas predicts, "For the next 10 to 15 years, this area is going to depend on rubber-tired vehicles to move its people. And most of those people will be driving their own cars."

In 1966, state and local officials cooperated to draw up and adopt a plan to provide transportation for the Columbia area. The plan came to be known as COATS or Columbia Area Transportation Study. As plans have been released over the years since 1966, the general proposals for automobile transportation included a beltway running from I-20 in the northeast area to around the southeast part of the city and meeting I-26 near Fish Hatchery Road, not far from the Metropolitan Airport. The plan called for a traffic corridor running from I-26 east to west along Calhoun Street and the Forest Drive corridor, as well as a freeway running from the south Huger street area roughly through Five Points. Another section of the plans proposed a corridor starting from the planned southeast beltway along the Congaree River, through the Huger-Taylor street area, then angling northeast to meet I-20 between Farrow Road and Two Notch Road. A final major plan would build a new route—complete with bridge—from the Huger- Hampton street intersection across the Congaree, intersecting Sunset Boulevard and eventually merging with Meeting Street.

There have been some revisions and updates in these original plans. In a report to be released within the next few weeks, Central Midlands Regional Planning Council will announce that plans for two of the major freeways planned for downtown area have been scrapped. The I-26-Calhoun Street-Forest Drive artery and the Huger Street-Five Points freeway have been ruled out because, according to Thomas, the routes are already too congested and to add more arteries is "simply impractical."

However, most of the other plans are surviving intact and some progress is underway. The Broad and Congaree rivers are major obstacles to traffic flow in the Columbia area, particularly during the morning and late afternoon rush hours. To ease this congestion, several new bridges are under construction and consideration. The Hampton Street bridge has been under construction for nearly a year and Thomas said he hopes for its completion in early 1974. Other plans for routes across the rivers include a new bridge at Whaley Street (after the street is extended), a new bridge structure at the southeastern beltway, the widening of the Broad River bridge, and a north-south bridge linking West Columbia and Cayce, eliminating the present circuitous route requiring two crossings of the Congaree.

In the past several years, there have been numerous suggestions for relieving the bridge congestion in the interim before the new routes are completed. Some critics of existing traffic patterns have suggested that during the morning rush hour, three lanes at both the Gervais and

Blossom street bridges be opened to traffic approaching the downtown area. Then during the late afternoon traffic crush, the lanes could be reversed, with three outgoing and only one incoming. Syd Thomas, however, thinks these proposals are only half-baked.

"The problem is not the bridges, but the intersections at either side. Without these intersections, where you have to stop and let traffic move perpendicular to the bridge traffic, we could move traffic bumper to bumper as fast as you want. But since we have to have these control points, what in the hell are you going to do when you get three lanes of traffic to the other side of the bridge?" Thomas pointed out that in cities like Houston, planners have reversed entire freeways during the morning and afternoon rush hours and it has worked well. "But you don't have any intersections in these cases."

The only area where Thomas thinks reversing the bridge traffic might be beneficial is on the Gervais Street bridge during the afternoon traffic rush. He has entertained the possibility of letting the third lane channel into Sunset Boulevard (U.S. 378).

*****

There is a difference between the much-confused terms "mass transit" and "rapid transit." Rapid transit deals with the concept of moving large numbers of people quickly from point to point—utilizing such tools as subways and commuter trains. Mass transit is a more general term, which includes, besides subways and trains, buses. In the broadest sense, it would perhaps include carpools.

Thomas rules out the implementation of local commuter train and subway service for the next several decades, barring major technological breakthroughs. According to Thomas, experience in other cities has manifested failure for metropolitan areas with the low population and lack of density of the Columbia area. "Experience has shown that a population of one million is needed for rapid transit systems, with levels of population concentration higher than here and even then the system must be heavily subsidized." Thomas offered the San Francisco Bay Area Rapid Transit system as an example. "Everybody thought that everybody else wanted it. People say, 'Mass and rapid transit is for everybody else. I'm going to drive my own car'."

Though Thomas is skeptical of the potential success of even a comprehensive bus system in an area with only 300,000 customers, he has a few ideas he thinks might be worthwhile for the Columbia area. One of these involves plans for making I-26 on the northwest side of the city into a six-lane highway. He believes the extra third lane in either direction would permit a special exclusive lane for buses and cars with several passengers. Such an exclusive—and hopefully speedy-lane could encourage suburban commuters to ride buses or form carpools. (At present, the average auto driven into the downtown area has only 1.2 passengers.) He believes such a plan, combined with programs of staggered hours for companies with large numbers of employees, could ease some of the traffic problem.

Highway construction seems to be a necessity if Columbia is going to survive its increasingly strangling traffic. Other cities—Manhattan and Los Angeles for example—have choked in automobile exhausts for years without attracting strong support for mass transit systems. Why, asks Thomas, should Columbia be any different? And highway construction in urban areas is not accomplished overnight. Thomas said it takes 8 to 10 years lead time at the minimum to bring a major artery from concept to traffic. "It's not just like some people think: rolling out a roll of toilet paper and bang—you've got a road."

"We will need new roadways until the turn of the century, unless there are technological breakthrough or changes in public policy. If they say forget the economics and go ahead, and maybe legislate limits on cars. . .. But unless something like that happens, you can't stop building streets and highways in this area unless you want it to die."

Riding Columbia's buses

by Dick Harpootlian

"Jesus, where is that damn bus?"

A thin black man wiped the rain from his brow. An elderly white woman raised her umbrella, but she still failed to thwart the rain from drenching her feet and lower extremities.

"It was supposed to be here 15 minutes ago. Where in the hell is it?"

Soon the red and yellow vehicle lumbered around the corner and pulled up to the group of waiting passengers. No one said anything to the driver. Everyone filed aboard, dropped their 20 cents in the fare box and shuffled back to their seats. The lack of air conditioning and the wet bodies combined to give the bus a gymnasium smell, almost, but not quite, nauseating.

"Man, I tell you this is bad. If I had a car I would drive into work every morning. You're always late for work," a young white man complained.

Riding Columbia's bus system usually means being late. It also means having to wait in the rain or hot sun until the too hot or too cold bus decides to arrive. Surveys of the Columbia population indicate that many people feel the bus stop closest to their home is too far away and that the bus won't take them near enough to their place of work. Yet it is this bus system which experts in the mass transportation field claim will have to save Columbia from the pollution and traffic congestion which commuters will bring to this city in the near future.

Columbia's bus system carries approximately 16,000 passengers every day. The number is decreasing, though, as more and more people apparently discover alternative methods for getting where they are going. A study of the bus system made in 1972 by Wilbur Smith and Associates, a local consulting firm, revealed that well over one-third of those who use the buses do not own automobiles. Car salesmen must be working overtime for while the population of Columbia increased over 70 per cent in the 12 years ending in 1972, the number of people riding the city's buses declined 19 per cent.

Those left riding the buses, according to the Wilbur Smith report, come predominately from households which have a combined annual income of less than $5,000. While Columbia has many families who fit into this economic mold, only one-third of the seats on an average bus during an average day are full.

Columbia's bus system is owned and operated by a private business -- the South Carolina Electric and Gas Company. SCE&G has lost a substantial amount of money on their bus system, almost $400,000 last year alone. In an effort to increase revenues, the company raised fares from 15 to 20 cents in 1969. The result was that fewer passengers rode the buses and SCE&G's revenues decreased. The Electric and Gas Company maintains a fleet of about 50 diesel-powered buses with a total capacity of less than 2,000 seats.

When asked why SCE&G continues to operate the bus system in the face of enormous losses and the prospect of nothing but more of the same, Frank Davis, an official in the company's public relations department, said that there are numerous reasons -- including, quite significantly, that the fact that the franchise to service the electric and gas needs of the city are contracturally tied to maintaining the bus system. Davis also said the company felt running the buses was a good public and community relations effort and besides, he said, "No one has offered to buy it."

So SCE&G has been reluctant to throw good money after bad. Their expenditures have remained constant over the years, increasing now and then because of inflation, but no concentrated effort to expand or improve the system has been made. The result has been a bus system which the Wilbur Smith Report found inadequate for the needs of Columbia. The report catalogued some of the major flaws in the present system. The lack of shelters to protect waiting passengers from the harsh effects of the summer sun or the winter rain was foremost in the public's mind as a trouble spot. The failure to keep a punctual schedule, and the lack of effort to publicize the schedules was also raised as an objection by those surveyed for the Wilbur Smith report. Another basic problem centered around the proximity of the bus route to potential passengers' homes and points of destination. Many felt that the inflexible route system -- city buses travel within a relatively small section of the city -- didn't allow a wide enough variety of choices as to where and when a passenger could ride the bus.

The report made several suggestions to alleviate these problems and to help promote the increased use of the bus system. A wide variety of possible shelters were suggested which would allow passengers to wait out of the rain and shielded from the sun. At these shelters SCE&G would post schedules and route maps which would allow potential passengers to determine in a quick and easy manner where and when they could catch a bus. Reduced fares for the

(Continued on page eight)

Slowdown at Dutch Fork

Every weekday morning between 8 a.m. and 9 a.m. more than 4,000 automobiles wind down the access ramps leading to Interstate 26, as thousands of Columbians begin the approximately 30-minute trek from the plush apartments and homes to their jobs in downtown Columbia.

It's a pretty predictable crowd -- middle-level business executives, secretaries, and government employees -- and more and more these days the trip downtown is taking a little longer. In fact, the average speed on Interstate 26 (or Interstate 126, as the freeway section from Bush River Road to downtown is called) during both the morning traffic peak and the evening peak around 5 p.m. (when these same people head back their homes on the outskirts of Columbia) has already dropped to 35 miles per hour according to the USC Traffic and Transportation Center.

Folks who travel that route will testify that it's not at all unusual to see traffic on the Interstate come to a complete stop, as many other cars pouring down the access facilities force their way into traffic. Accidents in both the mornings and evenings frequently delay things even more. And no one is predicting things are going to get any better before they get a lot worse.

One of the reasons that its not going to get better fast is that the Dutch Fork area of Richland County, an area bounded by the Broad and Saluda Rivers and bisected by Interstate 26 running toward Newberry from downtown, is the fastest growing such "corridor" in the state, and one of the fastest in the nation. Population in the Dutch Fork corridor has increased from 9,000 in 1960 to 32,000 today with prospects of a population of approximately 83,000 by 1995. A new town to be built within the boundaries of the corridor, Harbison, is in the planning stages, and the educated guess is that it will likely be inhabited by about 20,000 people before '95.

Recent transportation surveys in the area have indicated what anyone who is very familiar with the area might already have guessed. Most of the people now living in the Dutch Fork area -- and those likely to move there in the near future -- come from one of the county's highest income brackets. The median income of the area is well over $15,000 per year and over 86 per cent of the people in the area have two cars or more.

Precisely because most of the people in the area are of such a relatively privledged economic strata, they possess the power, money and representation to get something done should traffic conditions on Interstate 26 deteriorate further. Already the indications from South Carolina's super-powerful Highway Department are that an expansion of the I-126 section to six or eight lanes is the most sensible solution. More bridges and highways are also on the drawing boards.

Meanwhile a study by the Traffic and Transportation Department at USC, funded by the U.S. Department of Transportation, is concentrating on developing some form of rapid transit system for the Dutch Fork area to downtown.

"We're looking for the full system approach where we make provisions to pick up passengers from a central parking lot and to speed them to a downtown station where a distribution method within the city would get them to their places of work," says Hatim M. Hajj, one of three workers on the "feasibility study."

"It would have to take no more than 30 minutes for the passenger to leave his home, park, be transported downtown, and dispersed," emphasizes Hajj, "otherwise the people who live in this area, considering their professional demands, would just continue to take cars downtown.

"We have the really unique opportunity in Columbia to persuade motorists that mass transit is the better method before the situation reaches crisis proportions."

Hajj and his associates are studying three basic methods of getting people from Dutch Fork to downtown.

The first possibility, used successfully in many other cities, is designating specific lanes on the Interstates for "buses exclusive right of way." This concept allows buses to cover the same amount of mileage as the cars, but in less time. Hajj and others point out that since the highway lobby in South Carolina is so predominant, it appears that I-26 and I-126 will be widened within the next few years and this system would allow for at least some mass transit.

One of the more interesting concepts being considered in the transit study is the possibility of turning the unheralded Columbia-Newberry-Laurens Railroad, which runs parallel with the Dutch Fork corridor, into a kind of commuter train, picking up passengers in the outlying areas and dispersing them at a central downtown facility. Hajj says that officials of the company have been "interested" in the plan, "but there are no passenger trains now on the line and they wonder about how they could handle labor problems, schedules, and who would be liable in accidents, and things of that sort.

Another possibility being considered by the group is a "rail-bus" concept that is currently being tried in Hartford, Conn., where a bus operates on a regular pick-up operation , door-to-door in the suburban area, and then retracts its regular wheels and operates on rails much like a train. The rail-bus is a recent development and is considered a promising development in mass transit for medium-sized cities.

Hajj feels that mass transit, both in the Dutch Fork area of Columbia, and the United States as a whole, "has major forces working for it. He adds, "we have pollution and noise factors that people are becoming more adamantly against. The energy crisis is driving the price of gasoline higher, and that, to a smaller extent, will help accentuate the need for mass transit. Legislation was just passed freeing some highway money to be spent on mass transit. Also urban land is becoming increasingly scarce and cities are becoming less anxious to building parking lots on scarce land."

–J. Walser

BUS SERVICE

(Continued from page seven)

elderly and "Shop and Ride" plans sponsored by downtown merchants were also among the suggestions. Expansion of the system to serve suburban areas such as Dutch Square would allow many commuters to leave their cars at home, the report pointed out.

Even if the system were made available, SCE&G officials argue, most people would just rather have the freedom and flexibility that driving their own cars allows. To combat this attitude, the Smith Report suggested a massive advertising campaign by SCE&G to change public opinion of the public transportation system. While the traffic problem in Columbia is not yet acute, it reached a crisis level in Atlanta several years ago. A reduction of the bus fares in that city--coupled with other improvements in service--brought commuters flocking to the system.

SCE&G's public relations man Frank Davis says the company is now contemplating an advertising campaign and, at the same time, implementing some of the ideas of the Smith Report. Cost, however, is a problem. Davis says some outside financial aid will be needed if the utility is to attempt many of the report's suggestions. Convincing the public that it should leave its cars at home will be a costly business and even with the money SCE&G makes off the electricity and gas sold to Columbians, the company says it can't afford it.

So as the day begins in Columbia, cars cross the Congaree River bridge spewing a brown haze into the air as they creep into town. Once they get downtown, the fight to find a parking place becomes a battle of wits and patience. Curses and the screeching of brakes mark the erection of a "Sorry, Lot Full" sign. Metered parking spots go quickly and while the user has to return each hour to put another dime in the slot, well, you've got to park somewhere, don't you? The people at the bus stop gaze at the flow of traffic, cursing the late bus and the cold that numbs their feet. And they dream of the day when they can join the middle class--that gigantic, warm flow into downtown.

Music

Barnstormin' Joe Walsh

by Willie Steele

JOE WALSH AND BARNSTORM
at Township Auditorium

Anyone familiar with Joe Walsh only from his work with the James Gang is likely to have a hard time figuring out why Peter Townsend of the Who would pick Walsh as his favorite American guitarist. Walsh has a new band now, though, and in their performance in Township Auditorium last week they left little doubt that Walsh is, indeed, a fine guitarist. It's amazing how much difference the back-up band makes in a performance or a record.

Whereas the James Gang could put a man to sleep while blasting 140 decibels of pure noise at his ears from three feet's distance, Joe Walsh can wake the dead accompanied by Barnstorm and did in fact do something very much like that in keeping the attention of a very laid-back audience at Township. The music was very much like that of the James Gang in conception, which is a fancy way of saying Walsh played mostly the same licks he always has, but the execution was light years out front of the old gang, which is a fancy way of saying the guys in the new band can play a whole lot better than the guys in the old one could do. They're apparently much more willing to practice, too, because they make a much tighter sound.

Walsh undoubtedly is trying to forget the James Gang, though, and we ought to humor him and do the same. Barnstorm came onstage after a long set (or did it just seem long?) by Hi Cotten, who played fairly well, but entirely too loudly. One had the impression they were using borrowed equipment with more power than they were used to. They did what seemed an otherwise good set, especially for a local band, and left an audience righteously primed for rock'n'roll when they walked offstage. (How much of the priming was the band's work is debatable;the combination of the beer available in the concession stand and the generally pleasant atmosphere in the auditorium almost guaranteed a good audience, especially when that audience was enjoying a welcome rest from Carolina Coliseum. The latter has all the friendly warmth of a Gestapo interrogation room and even more uniformed cops. If that place is really such a fire trap that smoking can't be allowed, it should be condemned, and the architects and contractors drawn and quartered. The Coliseum is a lousy place for a concert, and one wonders what kind of perverted sexual stimulation the designer of those seats must have gotten contemplating the prospect of thousands of warm adult arms, legs, and buttocks crammed into seats that would be a tight fit for the average third grader, and lack the leg room to accomodate a pre-adolescent dwarf.)

The audience was, at any rate, well-prepared for Walsh's appearance, and when Barnstorm came on the music was tooth-grinding rock for the rest of the evening. For the benefit of those who care about such things, Walsh played the "Rocky Mountain Way" single from his latest album,"The Smoker You Drinker, the Player You Get," and several other things that sounded like they probably came from there, too. But worrying about such trivial stuff as song titles is really rather beside the point. Walsh came out to do a concert, not a song, and it is the concert as a whole that counts.

Rock is an experience, not an intellectual exercise to be analysed and explained to death. An audience that hunts for mistakes, off licks, and such can almost always find them if it is critical enough. Walsh probably blew a note or three in Township, but nobody much noticed if he did or not. He was churning out a good experience, apparently having a good time doing it, and the people in the audience were willing and eager to be entertained. They were.

Joe Walsh and Barnstorm

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CAROLINA COLISEUM

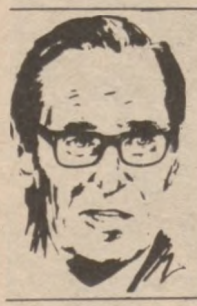
Television

The worst of seasons

by Mike Smith

With criminal food and fuel costs ripping through many American budgets, the almighty, one-eyed tube—whether the inexpensive nine-inch Sony black-and-white model or the "living color" Zenith with mammoth screen—has become, now more than ever, an important source of entertainment. It *is* still free, financially speaking, but what you get is what is given.

(Sunday afternoons, for instance, are virtually impossible to take curled up before the set. If one is a football/baseball/basketball/ice hockey aficionado, he, she, or it may certainly find something to hop into for a few hours. ETV-PBS offers very little consolation: an early afternoon hour of music is usually fine as is "What Is Man?", a talky program which explores ESP and psychic phenomena. "Saints and Legions" is pretty esoteric though the lecturer has mastered quite a style. "The Journal of John K. Cauthen" is



Cauthen's Journal: If You Like His Face

enjoyable to anyone who digs looking into Mr. Cauthen's face for thirty minutes at a sitting. "Palmetto Reports" fluctuates weekly between liveliness and static. Wednesday nights are excellent for prayer meetings, bridge games or yoyos, but not for watching television.)

The much-touted and widely advertised "New Season" is now upon us, and has managed to change the very nature of our watching habits. It is also going to continue taking its toll at the box offices of motion picture theatres across the country.

Who, for instance, wants to stand for three hours in the freezing cold for a crummy seat somewhere in the left corner at two and three dollars a seat to see a movie that will appear on the tube at home before the best seat in the house in one to five years? Who wants to go to a Saturday night flick when he can watch "All in the Family," "M*A*S*H," and "The Mary Tyler Moore Show"—the three biggies—for free? But I digress.

The new television season faced a frightening beginning last Spring when the writers' union went on strike, leaving production schedules ashamble. Unfortunately, the strike was settled; writers returned to work; the deluge began, and will continue to come until Telly Savalas' "Kojak" series premieres Oct. 24. I could be lenient and say that the over-all wretchedness of the new offerings is due to the writers' being rushed and, thus, productions too; but the TV watcher deserves more from people fond of calling themselves "artists."

The season has produced a few hits of considerable merit. CBS's "Calucci's Dept." is definitely the pick of the litter. James Coco stars as a harried bureaucrat. Unfortunately, Calucci's rival in the all-important rating is NBC's "Sanford and Son." "Calucci's" features Coco and a fine supporting cast and excellent scripts by Joe Bologna and Renee Taylor ("Lovers and Other Strangers").

Dom DeLuise Of 'Lotsa Luck': Bad Taste Aplenty

NBC's "Lotsa Luck" offers bad taste in abundance, but anyone who revels in bad taste will love "Lotsa Luck" replete with toilet jokes, hernia jokes, and sterility jokes. Dom DeLuise is genuinely funny for once, but the real stars are Beverly Sanders as DeLuise's homely sister and Wynn Irwin as her ailing husband. The most frightening thing about "Lotsa Luck" is that it is the best series on NBC.

Joining "The Rookies," "Cannon," "Mannix" and other crime shows are several new series which have showed some promise of quality. Lorne Green and Ben Murphy are pleasant protagonists in "Griff." A recent episode involved the woman president of a company whose good name was being used by unscrupulous aides involved in prostitution and murder. Though the subject matter was more adult than most of the super-cop series, the show stressed motives rather than the actual violence. That, in itself, is refreshing. "The New Perry Mason" shocks more from the absence of familiar faces (Burr, Hale, Hopper, etc.) than from controversial subject matter, but Monte Markham, Harry Guardino, and Albert Stratton are excellent as Mason, Berger, and Tragg. Sharon Acker, as Della Street, is an excellent actress horribly misused.

James Stewart's new series "Hawkins" is a pleasant surprise. In the opening episode, Stewart flanked himself with some outstanding performances by Cameron Mitchell, Geraldine Brooks, and Strother Martin. Hawkins—for the uninitiated—is a folksy West Virginia lawyer—"jest a simple country boy"—who specializes in exotic murder cases and even more exotic characters. (In the opener, a homosexual kills his lover after a quarrel.) In spite of high production standards and a nitty-gritty realism, "Shaft" seems ridiculous. Richard Roundtree turns in his usual performance which is certainly better on the tube than on the large screen. The theme music is the same but Isaac Hayes is sorely missed. The opener involved a group of well-respected gentlemen as closet fascists running their own underground judicial and penal systems. Robert Culp did his best acting in a long time as the revenging angel. As usual, "Shaft" depends on bizarre violence.

Bonnie Bedilea and Eileen Heckert gave top-notch performances in one of the most surprising hours yet this season. I am referring, of course, to the premiere episode of NBC's new anthology "Love Story" which uses the same theme song and title as a certain gross movie starring Ali McGraw. Michael Landon wrote and directed the opener—a comic drama about a young man's escape from a domineering mother through (it gets heavy here) a maturing love affair with a pregnant, unwed woman. Acting and direction overcame the heaviness of the plot. The second episode of "Love Story" was bad, bad, bad. A poor struggling artist falls in love with a rich, beautiful pianist who is dying of the heartbreak of psoriasis or something. God only knows who took credit for this tripe and for wasting the talent of Susan Anspach ("Play It Again, Sam," "Blume in Love").

Diana Rigg & Richard Shull of 'Diana': The Lady is Wasted

Another wasted talent on the tube is Diana Rigg. Whether she is playing a Shakesperian heroine, Mrs. Emma Peel (of "The Avengers"), or Diana Smythe, her new persona, Diana Rigg always gives an excellent performance. Unfortunately, in NBC's "Diana" she is performing bad stuff excellently. The first episode was stupid. After moving into her brother's apartment, Diana learns—much to her chagrin—that a lot of people have keys to her apartment. Later installments have fared better thanks to the appearance of Richard Shull as Howard the slob. Still, a great actress deserves better.

The list of 30-minute long new comedies goes on and on. "Roll Out" with Stu Gilliam and Hilly Hicks shows some potential which, as yet, remains unrealized. I am still trying to comprehend the one episode of "Needles and Pins" that I watched, though Norman Fell and Louis Nye are both funny. Only a masochist, a fool, or an automaton would watch "The Girl with Something Extra" more than once.

Davidson & Fields: 'Something Minus'

Fell, Lenihan & Nye: Pointless 'Pins'

The NBC Wednesday-night crime flick has three new series rotating with "Banacek." "The Snoop Sisters" with Helen Hayes and Mildred Natwick is quaint. "Faraday and Company" with Dan Dailey is about a man who returns to civilization after being jailed in a banana republic for 25 years. He becomes a detective to find the people who sent him to jail in the first place. He became a bore about the fifth time he said "Times sure have changed." James MacEachern as "Tenafly" is the poor man's John Shaft. "Tenafly" is pleasant entertainment.

Of course, each week the networks premiere at least one new flick. ABC's "Tuesday Night Movie" has presented some good stuff ("Isn't It a Shame?" with Alan Alda, Louise Lasser, and Ruth Gordon) and some turkeys ("Deliver Us From Evil" with George Kennedy and Jan-Michael Vincent, a "Son of Deliverance" in snow instead of rushing streams).

"Bonnie and Clyde," "The Wild Bunch," and "In the Heat of the Night"—controversial films when first released to theaters— now pass as TV entertainment. Fortunately, some good films show up occasionally. In addition to the above, we have been offered "Funny Girl," "Support Your Local Sheriff," and "A Man for All Seasons" just to mention a few. Unforntunately, we must pay the price for all this goodness. To insure high ratings early in the season and to establish viewing habits (I'm addicted to the CBS Thursday Night Movie) among spectators, the networks tend to present the "biggies" early in the season. The turkeys are coming!

The first A.C. Nielson ratings of the new season reveal that the old stand-bys—"All in the Family," "MTM" and "Hawaii Five-0"—are again riding high among the top ten. "Calucci's Department" has received excellent national reviews and no national audience. "Dan August," an old series starring Burt Reynolds being rerun in prime time, received better ratings than most of the new offerings. No one, it seems, except ABC, CBS, and NBC top officials is very excited about the "great line-up of fall entertainment" we were promised all summer long. This "New Season" is the worst in years.

McEachin, Peppard, Dailey & Hayes: Crimebustin' on Wednesdays

Theatre

Another banner year?

by John Marion

ARSENIC AND OLD LACE
presented by Columbia College

The recent production of Joseph Kesselring's classic farce, "Arsenic and Old Lace," which has completed its run at Columbia College's Cottingham Theatre, was flawed with the usual problems of beginning actors. Yet it provided an evening of humor for the capacity audience in the theatre-in-the-round arena, and provided the troupe's newcomers with an excellent opportunity to have fun with both the script and the audience. It was not an outstanding show, but it was generally pleasant and we can look forward to the work of the players in the future.

In spite of maintaining a snappy pace and overall consistancy, director Gene Eaker allowed far too much cuteness to dominate. In an attempt to update the setting by changing the original names of people, events and places to more contemporary ones, plain silliness, rather than solid humor, was solicited. When the charmingly nutty Teddy Brewster, who considers himself to be Teddy Roosevelt, names his successor to the White House as "Kennedy" one certainly questions the authenticity created by the dramatical device. Moreover, when Mortimer, a notorious Brooklyn drama critic in the play, compares himself to the Lit'ry Lion of South Carolina, Mr. Adger Brown himself, consistency of both setting and logic are violated indiscriminately. Nor does the fully-bearded cop with the huge leather watchband, worn on the outside of his sleeve, do anything to indicate modernity any more than the pony-tailed Jonathan. The result of such playfulness was to give the play a painfully amateurish quality which could easily have been avoided.

The production did, however, reveal some very fine talent.

Although handicapped by their youth, Celeste Lynch and Diane McDonald gave humorous performances as the two elderly murderesses and played to each other beautifully. Tim Short was excellent as the weasly Dr. Einstein, a perfect foil to Paul Jones' wonderfully evil Jonathan. David Wesner performed his brief role as Mr. Gibbs with fine professional ability.

The Columbia College Players are gaining ground as serious theatre. Last season they received attention for "The Sound of Music" and "The Heiress," two very demanding shows, and this season shows as much promise. On October 24, an all-women cast will open "The Comedy of Errors," which will later be played to high schools and colleges throughout the state. On November 7, it will be presented at Coker College's Shakespeare Festival, along with productions from USC and Furman. "Night of the Iguana" opens on December 6, and Albee's "A Delicate Balance" will follow in March. The players also go into their fourth season of prison tours, on which they present plays and offer workshops.

The Columbia College Players are energetic, growing and talented and this will no doubt be another significant season.

FIRST RUN!

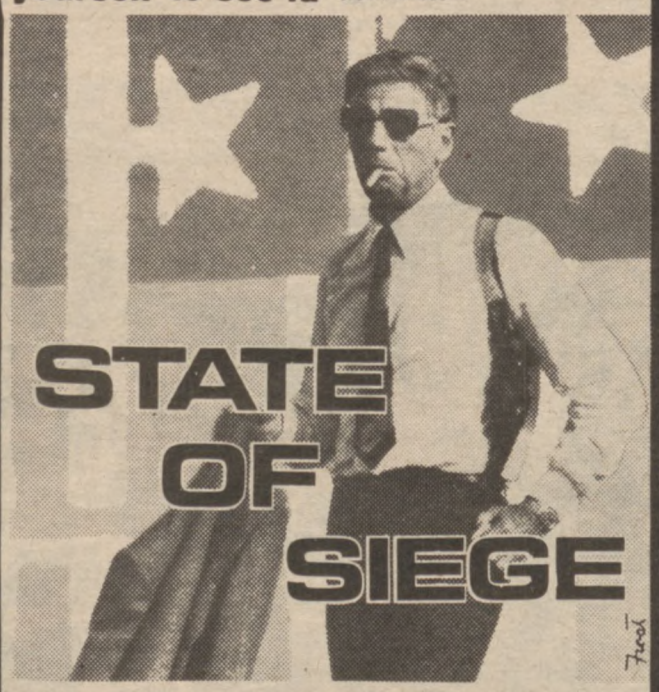
Presented By The Columbia Fine Films Committee
Season Tickets Still Available

from the makers of 'Z'

A knockout of a movie
A superb and enthralling, unforgettable film. - CBS-TV

I urge it strongly on everyone
The film can hardly be more timely. An intelligent and highly provocative movie. - ABC-TV

Brilliant
The most engrossing and mature film of many a year. You owe it to yourself to see it. - Judith Crist NBC-TV



NOW SHOWING
—R—
2:15/4:30/6:45/9:00

GAMECOCK 1 Theatre
PARKLAND SHOPPING CENTER
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EVENTS & entertainments

October 20-27

cinema

Please call ahead to theaters to verify showtimes, since many area theaters are subject to last minute changes.

ATLANTIC I THEATER, 3220 Two Notch Road, 787-1225

"Fox Style" stars Denise Denise and Chuck Daniels. Rated R. Times are 3:30, 5:30, 7:30, and 9:30.

ATLANTIC II THEATER, 3220 Two Notch Road, 787-1225

"Heavy Traffic" the latest from the makers of "Fritz the Cat" of last summer is remaining in Columbia for its fourth week. It's rated X with shows at 3:30, 5:30, 7:30 and 9:30. **CAROLINA THEATER, 1223 Main Street, 252-8011**

"The Young Nursess" rated R with shows at 1, 2:40, 4:20, 6, 7:40 and 9:20.

DUTCH SQUARE NORTH THEATER, Dutch Square Mall, 7981100

"Lost Horizon" Rated G is playing for the second week in Columbia. It's a remake of the older version, much beloved James Hilton book about Shangri-La. Shows at 1:30, 4, 6:30 and 9.

DUTCH SQUARE SOUTH THEATER, Dutch Square Mall, 798-1100

"Mary Poppins" starring Julie Andrews and Dick Van Dyke. Rated G. Shows at 1, 3:30, 6, and 8:30. Special Early Show Saturday at 10:30 a.m.

FOX THEATER, 1607 Main Street, 254-5212

"The Police Connection" starring Vince Edwards and Chuck Connors. Rated R. Shows at 1, 2:40, 4:20, 6, 7:40 and 9:20.

GAMECOCK I THEATER, Parkland Shopping Plaza, Cayce, 796-0022

"State of Siege" is the third offering of the Columbia Fine Film Committee. A well done film from the makers of "Z" and is rated R. Shows at 2:15, 4:30, 6:45 and 9. Shows Saturday and Sunday at 4:30, 6:45, and 9.

Also a Kiddie show Saturday and Sunday. "Hansel and Gretel" will be shown at 11 a.m., 12:30 and 2 on Saturday and 12:30 and 2 on Sunday. Admission is $1.

GAMECOCK II THEATER, Parkland Shopping Plaza, Cayce, 796-0022

"M*A*S*H" from Robert Altman, starring Elliott Gould, Donald Sutherland and Sally Kellerman. The previously rated R movie is now PG due to the deletion of one word. It comes in the football game when one player says to the other, "I'm going to knock your f-king head off." Shows at 1, 3, 5, 7:05 and 9:15.

JEFFERSON SQUARE THEATER, 1801 Main Street, 254-6731

"Pete, Pearl and the Pole" Rated R. A 1930's gangster flick. Shows at 1, 2:40, 4:20, 6, 7:40 and 9:20.

MIRACLE THEATER, 1228 Main Street, 256-1950

"Scalawag" starring Kirk Douglas. Rated R. Call theater for times. Late Show Friday and Saturday at 11:30 p.m. "Zachariah" with Country Joe and the Fish, the James Gang and others in the first electric western. All seats $1.50.

Saturday night at 7:30 a sneak preview of "American Graffiti" and a look at the early 60's.

PALMETTO THEATER, 1417 Main Street, 254-5800

"The Hong Kong Cat" with the new Karado Karate. Rated R with shows at 1, 3, 5, 7, and 9.

PLAZA III THEATER, 1323 Main Street, 254-7690

"Walking Tall" is still here. Rated R. Shows at 12:40, 2:50, 5, 7:10, and 9:20.

Late Show this weekend, "The Big Zapper" Show begins at 11:30.

RICHLAND MALL THEATER, Richland Mall Shopping Center, 782-2228

"Jeremy" Rated PG with shows at 1, 3, 5, 7 and 9.

CAMPUS FILMS

All films at the Russell House are shown at 7 & 9:30 p.m. and are free to faculty, students, administrators, and guests unless otherwise indicated.

Sunday, October 21

"The Lodger," directed by Alfred Hitchcock, was his first suspense thriller. 65 minutes.

Monday, October 22

"The Sleeping Car Murders," (France, 1965), was directed by "Z" director Costa Garvas, and brings us a suspenseful murder mystery with many complicated plot twists. The police and a murderer chase after a teenage girl and a runaway boy in an ending that "screams and screeches." 92 minutes.

Tuesday, October 22

"Shame," (Sweden, 1969) was written and directed by Ingmar Bergman. Bergman again shows that he is one of the greatest living directors with this one. He depicts a personal disentergration in direct relationship to society as a husband and wife desperately try to survive as a brutal civil way rages around them. 102 minutes.

Wednesday, October 24

"Animal Farm," (United Kingdom, 1955), is a British version of George Orwell's barnyard allegory. The voices and visualizations of the characters are good. 75 minutes.

Thursday, October 25

"Frenzy" (United Kingdom, 1972) is this week's weekend pick hit of the week. Directed by Hitchcock and starring John Finch, it marks Hitchcock's return to his "wrong man" theme. Visually striking, the film exhibits a sharpness not seen since "Psycho." 116 minutes. This one costs $1 and will also show on Friday, October 26.

television

Saturday, October 20

1:30 p.m.—NCAA Football. The University of Tennessee travels to Bear Bryant's lair to face the Alabam Crimson Tide. (Channel 25)

2 p.m.-Movie. "Hunter of the Unknown" starring Brad Harris and Tony Kendall. (Channel 10)

3:30 p.m.-World Series (If Necessary) The Mets travel to Oakland. Curt Gowdy starts the pre-game show at 3:30 with the game beginning at 4. (Channel 10)

9 p.m.-Movie. "The Great Northfield Minnesota Raid" (1972) starring Cliff Robertson and Robert Duvall. An action packed made-for-T.V. flick. (Channel 10)

10 p.m.-Fred Wiseman Theater. "Hospital" Wiseman takes his video camera inside a medical facility. (Channel 35 ETV)

11:30-Movie. "Wild in the Country" (1962) starring Elvis Presley, Hope Lange and Tuesday Weld. Country boy is saved from becoming a JD by an attractive social worker who encourages him to develop his writing talent. Terrible. (Channel 10)

12:15-Movie. "Ironside" starring Raymond Burr. This is the three year old pilot film for the series. (Channel 25)

1 a.m.-Movie. "Reptilicus" (1962) starring Carl Ottosen and Ann Smyrner. A Danish monster movie in which the scientists discover a frozen prehistoric beast and take it back to Copenhagen where it thaws out and escapes. Something is rotten... (Channel 10)

Sunday, October 21

1 p.m.-Football. St. Louis goes to face the Redskins in Washington. (Channel 19)

1 p.m.-Football. The Buffalo Bills and the Dolphins clash in Miami. (Channel 10)

3:30 p.m.-Football. The Falcons fly against the Chargers in San Diego. (Channel 19)

4 p.m.-World Series. If this seventh game is needed the Mets and the Athletics will meet in Oakland. If not the following football game will be aired. (Channel 10)

4 p.m.-Football. (Only if the Series is over) The Kansa City Chiefs go to Cincinnati to face the Bengals. (Channel 10)

10 p.m.-"The Long Winter of Henry Aaron" A special on Hank Aaron and his goal to beat the Babe's record. (Channel 10)

Monday, October 22

9 a.m.-Today in Carolina. Jim Welch and Joe Pinner host Chuck Perkins, an evangelist from Dallas and WIS's new Sports Director, Jim Forest, will make his first television appearence in Columbia. (Channel 10)

10:30 a.m.-Columbia, A.M. Ann Cobb hosts Larry Criegle, a Transcendental Meditation teacher, who will talk about TM and its benefits.

8 p.m.-Theater. "Winesburg, Ohio" Jean Peters stars in this Hollywood Television Theater production of Sherwood Anderson's novel. The story centers on the conflict between a mother and her son during the 20's over whether he should remain with her or strike out on his own. (Channel 35 ETV)

9 p.m.-Movie. "A Big Hand for a Little Lady" (1966) starring Joanne Woodward, Jason Robards, Jr. and Henry Fonda. A clever, well-played story about a poor homesteader who comes to town and gets involved in a poker game, betting evrything including the ranch. A good surprise ending. (Channel 10)

9 p.m.-Football. The Oakland Raiders go to Denver to face the Broncos. Howard and Dandy Don are on hand. (Channel 25)

11:30 p.m.-Movie. "The Priest's Wife" We couldn.t get any information on this one, so watch at your own risk. (Channel 19)

11:30 p.m.-The Tonight Show. Barbara Walters host the show with Liv Ullmann and Joanne Woodward as her guests. (Channel 10)

9 a.m. Today in Carolina. Excercises and The Holloween Spook House highlight the show today. (Channel 10)

10:30 a.m.-Columbia A.M. The TM folks are back plus the Navy Rock Band with their eight piece combo. (Channel 25)

8 p.m.-Movie. "The President's Plane is Missing" An anti-Red Chinese movie made a few years ago just as the thaw began is now released as a "period piece." (Channel 25)

11:30 p.m.-The Tonight Show. Johnny Carson returns to host Kirk Douglas and Joan Rivers. (Channel 10)

11:30 p.m.-Movie. "Saddle the Wind" (1958) starring Robert Taylor, Julie London and John Cassavettes. A fairly well-done old style Western about a gun slinger who tries to go straight. (Channel 19)

Wednesday, October 24

7 a.m.-The Today Show. This morning a "Fuel Warn" report will be given every half hour detailing cold waves and possible shortages of heating oil and gas. This feature will be carried every Wednesday from here on. (Channel 10)

9 a.m.—Today in Carolina. The National Forest Products Association president will chat with Jim and Joe about the threat of pine beetles and the Junior League will talk about their new Thrift Shop. (Channel 10)

10:30 a.m.—Columbia A.M. Ann Cobb will talk to guidance counselors from the District One school system. (Channel 25)

11:30 p.m.—The Tonight Show. Garson Kanin and Labert Brooks head up the Carson list of guests. (Channel 10)

11:30 p.m.—Movie. "Machine Gun McCain" (1971), starring John Cassevette. A really good mobster flick which Cassevettes made to get the money to make "Husbands." (Channel 19)

Thursday, October 25

9 a.m.—Today in Carolina. Jim and Joe show some artwork. Lots of paintings. (Channel 10)

10:30 a.m.—Columbia A.M. Today's topic is "Good Vision."

7 p.m.—Special. "The Great Quarterback Sneak" with George Plimpton giving his usual expert view of where it's at in football. (Channel 25)

11:30 p.m.—The Tonight Show. George Carlin and Carl Reiner, two of the funniest men in the world are Johnny's guests tonight. (Channel 10)

11:30 p.m.—Movie. "RPM." Terrible campus revolution flick with Anthony Quinn and Ann Margret.

1 a.m.—The Tomorrow Show. Hunter Thompson, outlaw journalist of Rolling Stone magazine, and political prankster Dick Tuck, who allegedly taught Bob Haldeman everything he knows, will make this late night show especially worthwhile. (Channel 10)

Friday, October 26

9 a.m.—Today in Carolina. Jim and Joe will have over 30 outfits for tall women modeled. (Channel 10)

10:30 a.m.—Columbia, A.M. Ann Cobb hosts South Carolina artist Bob Mills. (Channel 25)

1 a.m.—The Midnight Special. Sly of the Family Stone hosts the show with Wolfman Jack doing the announcing. Frankie Vallie, Mark Almond, Melissa Manchester, Altee Yeager and Little Sister. (Channel 25)

art

THE RUSSELL HOUSE ART GALLERY presents a photographic display entitled "Abstract Art As Seen Under the Electron Microscope." The electron microscope reveals some pretty astonishing patterns of symmetry amidst the suspected chaos of plants, animals, crystals, rocks, and ocean sediments. Drop by the exhibit (it's on from October 22 until November 4) and take a look at the art of the Ultra-Micro world.

1973 ARTS AND CRAFTS exhibit of crafts made by the physically or mentally handicapped will be held at the Columbia Science Museum October 27 and 28. The show, which will include paintings, tooling, ceramics, leatherwork, woodwork, artificial flowers, knit and crocheted articles, will be open from 10 a.m. to 5 p.m. Saturday and from 2 to 5 p.m. Sunday.

concerts

FERRANTE & TEICHER, reknowned pianists, will appear at the Charleston Municipal Auditorium October 29 at 8:30 p.m. Tickets are $4, $5, and $6.

CHICAGO will perform at the Carolina Coliseum, Tuesday, November 6. Tickets range from $4.50 to $5.50 to $6.50 and can be purchased at the Coliseum Box Office, Taylor St. Pharmacy, Ft. Jackson S.S., and Mitchell Piano Co.

A 44-FOOT HIGH MOVIE BUBBLE called Cinemaglobe will entertain at the State Fair in Columbia from October 19 until the 27. The air supported dome is a portable theater which will show giant-screen, multi-image films produced for the World Expositions in New York, and Osaka. The bubble itself is intriguing, and the films promise to be even more so.

theatre

THE COLUMBIA COLLEGE PLAYERS October 24—"The Comedy of Errors", a Shakespearian play which can be seen for $1 per person at the Cottingham Theater.

TWO GENTLEMEN OF VERONA (the rock musical version, that is) is coming to Township Auditorium October 24 under the sponsorship of the University Union. Winner of the 1972 Tony Award and the N.Y. Drama Critics' Circle Award, the adaptation of Shakespeare's play gained some notoriety in late 1971 when the Presidential family attended the New York showing. Agitation was then high over bringing American troops back from Viet Nam, and when the Duke of Milan sang "Bring the Boys Home," an ovation followed throughout the audience. Many stood up to cheer when the Duke sang "I sent them over and I can bring them back, bring all the boys back home." Program free with University I.D., Tickets are $3 and $5 to the general public. Curtain at 8:15 p.m. Tickets now on sale at Taylor Street Pharmacy and University Union.

The State Fair arrives in Columbia this week. Pictured here is Deggeller's Magic Midway. A few of the "fun rides" found on the Midway are: The Scrambler, Far Out, Sky Diver, Round-Up, Super-Himalaja and the Ferris Wheel. Wonder if there will be any games of chance this year?